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CATALOGUE
OF THE
DRAWINGS AND SKETCHES
BY STUDENTS OF THE
AMERICAN ACADEMY IN ROME

OPEN MAY 3, TO MAY 22, INCLUSIVE

ST. BOTOLPH CLUB
BOSTON
1897

THE AMERICAN ACADEMY IN ROME.

The French Academy in Rome was founded during the administration of Colbert in the reign of Louis XIV., and from that time to this many of the most talented artists of France have been educated under its fostering care. Other states have not failed to perceive the importance of its work, and profiting by its experience have established national academies of their own in Rome. Among these are Germany and Spain, and that our own country might not be behind in this movement for the highest education in the arts, steps were taken during the year 1895 by a committee composed of representatives of the American School of Architecture in Rome, the National Society of Sculptors, and the Society of Mural Painters, to form an Academy at Rome along the lines of the French Academy in the Villa Medici. Thanks to the enthusiasm and unanimity of opinion in the committee, these efforts have been crowned with an unexpected degree of success, and the departure in December last of the beneficiary of the Lazarus Fund to join his confrères in architecture and sculpture, already established in the Villa dell' Aurora in Rome, will be followed, it is hoped, by the early foundation of a scholarship for the study of music. It is believed

that this generation in America can leave no greater legacy to the next than the founding of an institution of such character and of such aims as will assure the foundations of a sound national taste.

The Villa dell' Aurora, the home of the American Academy and once part of the famous Villa Ludovisi, is situated upon the Pincian Hill, not far from the Villa Medici. It rises from a terrace of about the area of Gramercy Park (or about 80,000 square feet), elevated some twenty feet above the surrounding streets, and planted with trees in the midst of a garden after designs by Le Notre. No abode better adapted to harbor an artistic fraternity could well be imagined than this Villa, which enjoys the seclusion so essential to profitable study, and yet is in the midst of a city containing masterpieces of all the arts, and filled with classic traditions and associations. The interior of the Casino contains decorations by well-known artists of the later Renaissance, among which is the "Aurora" of Guercino.

The advantages Rome has to offer to students of the allied arts need not be urged. What with its architectural and sculptural monuments, its mural paintings, its galleries filled with the chef-d'œuvres of every epoch, no other city offers such a field for study or an atmosphere so replete with the best precedents. Moreover, it is believed that now for the first time American students of architecture, painting, and sculpture are brought under the same roof, and will profit greatly by their common life and free intercourse with each other, and thus help to bring about

that union of the arts and their intelligent co-operation which, in the end, produce the noblest results.

It was in October, of the year 1895, that the School of Architecture was installed in the Villa. This was the first step in the projected Academy of Architecture, Painting, Sculpture, and Music. The Architectural Department, first upon the field, was soon followed by those of Sculpture and Painting, and is supported at present, in the absence of a permanent fund, by the contributions of members of the architectural profession. It was formally opened under the charge of Mr. Austin W. Lord, on the first of November, 1894, in temporary quarters in the Palazzo Torlonia, whence it was removed in July of the following year to its present home in the Villa. This department is open to winners of the Roman Prize in Architecture, a scholarship of the value of \$1,000 a year for three years, and is offered to graduates of the architectural schools of this country and to members of the École des Beaux Arts of advanced standing. It is evident that the serious study which the Academy intends to promote is to be had only from those who devote to it constant and long-continued labor, and that such work is not reasonably to be expected except from young men who go abroad with this special aim in view. Accordingly, three years has been established as the minimum of time allowed to beneficiaries of the scholarship.

The course of study is one of observation and research rather than of design, aiming to form a correct taste and to impress upon the mind, by daily contact with great

examples, those principles which are essential to the enduring quality in architecture, be the style what it may. To this end the founders believe it to be of the utmost importance for an architect, before he begins his professional career, to study thoroughly on the spot the typical monuments of Antiquity and such works of the Italian Renaissance as are worthy of being considered their successors. The examples best suited to this purpose are those of Greece and Italy. Expeditions are taken to the former country and to Sicily, but the headquarters of the department are established at Rome, rather than at Athens, because of the greater amount of material, there at hand, of use to the modern architectural student, not only in the art of architecture itself, but in that of mural painting and in the decorative arts, including architectural sculpture.

Under the will of William H. Rinehart, Esq., of Baltimore, two scholarships for sculptors have been established, providing for a four-years residence in Rome at the Villa dell' Aurora. The fund for this scholarship accumulated under the care of the late W. T. Walters, Esq., and has since been entrusted to the Peabody Institute of Baltimore, by whom its administration was turned over to H. Walters, Esq.

Through the public spirit of the trustees of this fund now amounting to one hundred thousand dollars, this income was offered last year to the use of the Academy.

The candidates for this scholarship are selected from among those only who by a preliminary examination show

themselves to be of marked proficiency. In the final competitive examinations they are required to submit a bas-relief or a subject in the round, as indicated by the judges, to be executed in twelve weeks from the day on which the work is begun. A preliminary sketch one foot square and made in two days must be presented to the judges, one copy to be retained by the trustees of the fund, the other by the competitor. The composition as shown in the sketch must be adhered to in the final work. Any radical deviation from the composition as indicated in the sketch, any alteration from the dimensions of the large work, or any assistance on the work, will exclude it from the competition. The beneficiaries of the scholarship receive a thousand dollars a year for four years, are entitled to a passage to and from Rome, and to a studio and lodging in the Villa dell' Aurora in Rome, where they must live and work. During the period of their stay in Rome, they must execute a bas-relief containing two life-size figures, a life-size figure in the round, and a life-size group of two or more figures. They will also devote a year of their time to travel in France, Italy, and Greece.

During the year 1895, the committee in charge of the Jacob H. Lazarus Scholarship for the Study of Mural Painting, expressed the desire that the beneficiary be associated with those of the other departments and become a member of the Academy. The income of this scholarship is \$3000 for three years, payable in quarterly instalments of \$250 each, in advance, by the treasurer of the Metropolitan Museum of Art. This sum includes travel-

ling expenses to and from Europe. The candidates will be required to pass preliminary examinations in

- I. Perspective.
- II. Artistic Anatomy.
- III. Painted Nude Figure from Life.

Those candidates who shall have passed a preliminary examination satisfactory to the committee in charge will then be required to pass a further examination in the following subjects :

- I. History of Architecture. Written examination.
- II. Freehand Drawing, from Memory, of Classical and Renaissance Ornament.
- III. Freehand Drawing, from Memory, of the Architectural Orders.
- IV. Elementary French and Italian. Written and oral.
- V. Painted Sketch for a Mural Figure Composition with Ornamental Border.

The holder of the scholarship will be obliged to spend at least twenty-four months in Italy — sixteen in Rome and eight in other places,— but always with the permission and under the guidance of the committee in charge.

The course for the third year is still under consideration.

PAST AND PRESENT BENEFICIARIES OF THE
AMERICAN ACADEMY IN ROME.

- 1895 HAROLD VAN BUREN MAGONIGLE, Architect,
Rotch Travelling Scholarship, Boston.
- 1895 SETH JUSTIN TEMPLE, Architect,
Columbia Travelling Scholarship, New York.
- 1895 GEORGE BISPHAM PAGE, Architect,
Travelling Scholarship, Univ. of Pennsylvania, Philadelphia.
- 1896 JOHN RUSSELL POPE, Architect,
Columbia Travelling Scholarship, New York.
Prize of Rome.
- 1896 W. S. ALDRICH, Architect,
Rotch Travelling Scholarship, Boston.
- 1896 PERCY ASH, Architect,
Travelling Scholarship, Univ. of Pennsylvania, Philadelphia.
- 1896 HERMON McNEIL, Sculptor,
Rinehart Scholarship, Baltimore.
- 1897 W. S. COVELL, Architect,
Columbia Travelling Scholarship, New York.
Prize of Rome.
- 1897 A. PHIMISTER PROCTOR, Sculptor,
Rinehart Scholarship, Baltimore.
- 1897 GEORGE W. BRECK, Painter,
Jacob H. Lazarus Scholarship, New York.
- 1897 LOUIS H. BOYNTON, Architect,
Rotch Travelling Scholarship, Boston.

AMERICAN ACADEMY IN ROME.

Department of Architecture.

CATALOGUE.

Harold V. B. Magonigle, Architect,

Holder of the Rotch Travelling Scholarship, Boston.

FLORENCE.

- 1 Full-size details of String-courses, Loggia di S. Paolo.
- 2 Front Elevation at four feet to the inch.
- 3 Plan and Section at eight feet to the inch.

ROME.

- 4 Full size of Lion's Head, from the Temple of Antoninus Pius.
- 5 Full size of Rosette, from the Frieze of the Temple of Vespasian.
- 6 Anaglypha from the Forum. One quarter full size.

PALAZZA DELLA CANCELLERIA.

- 7 Section of Court at four feet to the inch.
- 8 Plans of same at eight feet to the inch.
- 9 Full-size details of Bases and Capitals of Lower Arcade.
- 10 Full-size details of Upper Arcade.
- 11 Longitudinal Section of Vestibule, Palazzo Farnese.

- 12 Central Motif of Vault, Villa Madama. One eighth full size.

ARCH OF TITUS.

- 13 Front Elevation.
14 Section and Plans. Scale of two feet to the inch.
15 Plan of Villa Lante at Bagnaia near Viterbo, at twenty-five feet to the inch.

ATHENS.

NORTHERN PORTICO OF THE ERECHTHEION.

- 16 Elevation. One twelfth full size.
17 Capital of Column.
18 { Necking of Column.
 { Base of Column.
19 Bases of Antae and Cella.
20 Console of Doorway, Side.

VENICE.

DUCAL PALACE.

- 21 Elevation at three sixths of an inch to the foot.

CHÂTEAU DE BLOIS.

- 22 Court-yard Façade. Louis XII. Wing.

WATER COLORS.

- 23 Parco Margherita. Naples.
24 Villa Nazionale. Naples.
25 South-west Angle of Peristyle looking toward Salamis.
 Parthenon, Athens.

- 26 Columns of the Olympeion and Lykabettos. Athens.
- 27 Acropolis. Athens.
- 28 Temple of Niké Apteros. Athens.
- 29 The Propyleion. Athens.
- 30 Interior of the Collegio del Cambio. Perugia.
- 31 The Tower with the Garden. Lucca.
- 31a Color Study of Ceiling. Library. Siena.
- 32 Old Houses. Capri.
- 33 Fountain. Villa Lante. Morning.
- 34 Campanile di San Marco. Sunset. Venice.
- 35 S. Maria della Salute. Venice.
- 36 Column of S. Marco. Venice.
- 37 The Garden with the Cypress. Venice.
- 38 Shrine. S. Marco. Venice.
- 39 Interior. S. Marco. Venice.
- 40 Statue of Bartolommeo Colleoni. Venice.
- 41 Piazza di S. Marco. Venice. Noon.
- 42 The Trocadero. Sunset. Paris.
- 43 Notre Dame de Paris.
- 44 Street in Mont S. Michel.
- 45 Mont S. Michel from the Sands.
- 46 Tower of St. Mary's. Oxford.
- 47 The Luxembourg Gardens. Paris.
- 48 South Transept. Reims.
- 49 Il Marzocco. Florence.
- 50 Plan of Prize Drawings. Submitted in competition for
the Rotch Scholarship. *
- 51 Elevation of same.

* A Chamber of Commerce for the water front
of Boston.

- 52 Church at Lisieux.
- 52a Choir Stalls. Amiens Cathedral.
- 53 House at Lisieux.
- 53a Sketch at Orneto.
- 54 Sketches at Beauvais.
- 55 Chartes Cathedral.
- 56 Fountain at Viterbo.
- 57 Chapel Screen. Laon Cathedral.
- 58 Fountain at Perugia.
- 59 Church Towers. Venice.
- 60 House at Lisieux.
- 61 Note book Sketches.
- 62 Mosaic Pavement. St. Mark's.
- 63 Durham Cathedral.

W. S. Aldrich, Architect,

Holder of the Rotch Travelling Scholarship, Boston.

ROME.

- 64 Theatre of Marcellus. Elevation.
- 65 Hadrian's Villa. Plan of Golden Court.
- 66 Temple of Concord. Entablature. Detail.
- 67 Baths of Caracalla. Pedestal. Detail.
- 68 Baths of Caracalla. Plan. Restored.

ATHENS.

- 69 Erechtheion. Elevation. North Side.
- 70 Erechtheion. Elevation. South Side.
- 71 Erechtheion. Details.
- 72 Erechtheion. Details.

FRANCE.

- 73 Manoir d'Ango. Elevation.
- 74 Boos. Colombier.
- 75 Market. Lisieux.

John Russell Pope, Architect,

Holder of the Prize of Rome and Columbia Travelling Scholarship,
New York.

ROME.

- 76 Hadrian's Villa. Golden Court. Plan.
- 77 Hadrian's Villa. Golden Court. Section.
- 78 Theatre of Marcellus. Elevation.
- 79 Theatre of Marcellus. Doric Impost.
- 80 Theatre of Marcellus. Ionic Capital.

ATHENS.

- 81 Erechtheion. Details.
- 82 Erechtheion. Details.
- 83 Erechtheion. Details.
- 84 Acropolis. Details.
- 85 Propylæa. Details.

POMPEII.

- 86 Casa Nuova. Section.

VENICE.

- 87 Colleoni Monument.
- 88 Elevation of Prize Drawing.

Percy Ash, Architect,

Holder of the University of Pennsylvania Travelling Scholarship.

ROME.

- 89 Theatre of Marcellus. Doric Capital.
- 90 Theatre of Marcellus. Ionic Capital.
- 91 Theatre of Marcellus. Ionic Base.
- 92 Theatre of Marcellus. Ionic Impost and side of Ionic Capital.
- 93 Baths of Caracalla. Plan, actual state.
- 94 Baths of Caracalla. Plan, restored.
- 95 Baths of Caracalla. Section.
- 96 Hadrian's Villa. Plan.
- 97 Theatre of Marcellus. Elevation.

ATHENS.

- 98 Propylæa. Section.

FLORENCE.

- 99 Riccardi Palace.
Sketches.
- 100 a Tomb at Bologna.
b Sketch in Capri.
c The Garden with the Cypresses. Venice.

Drawings by George Bispham Page, Architect,

Holder of University of Pennsylvania Travelling Scholarship.

- 101 Measured drawing of Palazzo Farnese.
- 102 Detail of the Library of San Marco. Venice.
- 103 Full-size details of Doorway in Palazzo Vecchio.
Florence.

- 104 Ditto.
- 105 Ditto.
- 106 Ditto.
- 107 Temple of Neptune. Pæstum.
- 108 Ruins of Theatre at Taormina, Sicily.
- 109 Cathedral Towers. Laon.
- 110 Sketch of Old House at Lisieux.
- 111 Melrose Abbey. Scotland.
- 112 Sketch. Gloucester, England.
- 113 Magdalen Tower. Oxford.
- 114 Interior of Bargello. Florence.
- 115 The Bigallo. Florence.

DEPARTMENT OF SCULPTURE.

A. Phimister Proctor, Sculptor,
Rinehart Scholarship, Baltimore.

- 116 Sunprint of model of Mounted Indian.
- 117 Ditto.

DEPARTMENT OF PAINTING.

Geo. W. Breck, Painter,
Jacob H. Lazarus Scholarship, New York.

- 118 Drawing submitted in Competition for the Scholarship, 1896.
- 119 Sketch for the above.

Bronze Reproductions from Original Bronzes
in the Naples Museum, by
Angelo del Nero,
of Rome.